The Luther College Theatre & Dance Department Presents

SPRING AWAKENING

MUSIC BY: DUNCAN SHEIK
BOOK AND LYRICS BY: STEVEN SATER

November 11, 12, 16, 18, & 19, 2011
Jewel Theatre
Center for the Arts
SPRING AWAKENING

Book and Lyrics by Steven Sater
Music by Duncan Shiek
Based on the play by Frank Wedekind

The world premiere of "SPRING AWAKENING" was produced by the Atlantic Theater Company by special arrangement with Tom Hulce & Ira Pittelman

"Spring Awakening" is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019
www.MTIShows.com

The videotaping or other video or audio recording of this production is strictly prohibited.

There will be one fifteen-minute intermission
Musical Numbers

Act I
1. Mama Who Bore Me – Wendla
2. Mama Who Bore Me (Reprise) – Girls
3. All That’s Known – Melchior
4. The Bitch of Living – Moritz with Boys
5. My Junk – Girls and Boys
6. Touch Me – Boys and Girls
7. The Word of Your Body – Wendla and Melchior
8. The Dark I Know Well – Martha and Ilse with Boys
9. And Then There Were None – Moritz with Boys
10. The Mirror-Blue Night – Melchior with Boys
11. I Believe – Boys and Girls

Act II
1. The Guilty Ones – Wendla, Melchior with Boys and Girls
2. Don’t Do Sadness - Moritz
3. Blue Wind – Ilse
4. Left Behind – Melchior
5. Totally F***ed – Melchior with Full Company
6. The Word of Your Body (Reprise) – Hänschen, Ernst with Boys and Girls
7. Whispering – Wendla and Melchior
8. Those You’ve Known – Moritz, Wendla, and Melchior
9. Song of Purple Summer – Full Company
Cast

Melchior ................................................................. Mike Moran’12
Moritz ................................................................. Tyler Hagy’13
Wendla ................................................................. Cydney Roelandt’14
Ilse ................................................................. Mikki Sodergren’12
Hänschen / Rupert ........................................ James Cochrane’14
Georg / Dieter .................................................... Joren Skov’13
Martha ................................................................. Grace Swanson’14
Ernst / Reinhold .................................................. Paul Esker’14
Otto / Ulbrecht ...................................................... Josh Dale’13
Thea ................................................................. Kelly Harris’15
Anna ................................................................. Bridget Keenan’14
Adult Women ...................................................... Kristen Underwood
Adult Men .......................................................... Mark Muggli

Musicians

Keyboard .............................................................. John Stender’12
Guitar ................................................................. Seth Duin’12
Guitar ................................................................. Steve Smith
Violin ................................................................. Stephen Dahle’13
Viola ................................................................. Dakota Lancour’15
Cello ................................................................. Abby Mesnik’14
Bass ................................................................. Ben Anderson’14
Drums/Auxiliary Percussion ................................. Austin Meyer’12

Talk-Back
Following every performance of Spring Awakening, you are invited to remain for a talk-back session, which will include members of the company along with guest moderators including:

Nov. 11 – Mike Blevans
Nov. 12 – Ginger Meyette/Lynda Sutherland
Nov. 16 – Sean Burke
Nov. 18 – Pat Trewin
Nov. 19 – Mike Blair
Nov. 19 -- Kristi Miller
Production Staff and Crew

Directors ................................................................. Jane Hawley
                                            Robert Larson
Music Directors ...................................................... Steve Smith
                                            John Stender '12
Costume/Make-up Design .......................................... Lisa Lantz
Set Design .............................................................. Matthew Imhoff '12
Lighting Design ........................................................ Jeff Dintaman
Technical Director ..................................................... Tom Berger
Stage Manager .......................................................... Emily Adams '12
Rehearsal Assistants .................................................. Xueli Jiang '13
                                            Calli Micale '13
                                            Andrea Oldfield '12
Poster Design ............................................................ Travis Huinker
Production Publicity .................................................... Ashley Wright '13
Stage Crew Head ....................................................... Benj Kost '12
Light Board Operator .................................................. Bobby Klaes '12
Spotlight Operators .................................................... Jaime Giannettino '14
                                            Alex Klyn '14
                                            Maxwell Lafontant '13
Sound Board Operators ............................................... Jessica Dobson '15
                                            Taylor Graydon '15
                                            Matt Helm '15
Dressers ................................................................. Sara Jepsen '13
                                            Chelsea Wyman '13
Run Crew ................................................................. Becca Chapin '15
                                            Marin Nycklemoe '14
                                            Rachel Skinner '15
                                            Meghan Pedersen '12
                                            Michael Peterson '15

Set Construction
Neal Abbott, Lucas Chase, Jessica Dobson, Christy Eminger, Hannah Fisher,
Jaime Giannettino, Benj Kost, Taylor Graydon, Tyler Hagy, Maxwell Lafontant,
Dakota Lancour, Joanna Lee, Meredith McDowell, Jake Putnam,
Kira Stammer, Erik Wadman

Costume Construction
Stephanie Branchaud, Danielle Gibbs, Phoebe Jan-McMahon, Sara Jepsen,
Adrienne Kulzer, Kim Larson, Jordane Lauver, Laurie Medford, Abby Wacholz

Costume Stock Management
Stephen Dahle, Makenna Klein, Caitlin Shoemaker, Lydia Svendsen
Special Thanks
Sustainability House for piano, Benji Nichols for sound consultation,
Bradley Philips & CFL box office personnel,
Meehan & Swartz family eye care for glasses, Eric Berg for drum kit,
Emily Voss & Photo Bureau for promotional photos,
Sören Steding for pronunciation.

Reflections

The subtitle of Frank Wedekind’s 1890 German play is “A Children’s Tragedy.” Although Sater’s adaptation and Sheik’s musicalization does not retain this footer, their commentary is no less pronounced. Certainly, the play is centralized around the individual misfortunes of the children—one only needs to look to the hardships which Melchior, Ilse, Moritz, and Wendla bear. Less marked yet equally imperative to a thematic reading of the play is the overlying tragedy of merely being a child in a culture which compels awakening and maturation in an environment which qualifies, stifles, and corrects natural affinities. There are unresolved tensions between the strict structures and confines of the social, familial, political, and religious pressures to which the children are subjected and the naturalistic and instinctive dichotomies which inherently govern their bodies. The theatrical environment in which the children live necessitates a design which preserves and articulates this separation. Barns epitomize the marriage of structure and nature. Man practices authority over field and animal through captivity—this became the primary metaphor for the set. In this way, the heavy, structural, and inflexible beams of the design confine the children and figuratively communicate the compressive societal forces which seek to restrain and assimilate them into the mainstream order—a true child’s tragedy. It is in fact, to paraphrase Sater’s lyrics, with attention from society to the child—from the unnatural to the natural—that resolution to these misfortunes is found. The eyes and manner in which each member of society approaches the adolescent issues Wedekind underscores should fundamentally end the “sadness, doubt, loss, and grief” of the quartet, their tragedies belonging only to a play of the past.

Matthew Imhoff ('12), Scenic Design
It's a long time ago that Bob Larson called me and we began discussing elements that you will see in this performance of Spring Awakening. Musically, we've tried to disregard the popular and over produced studio recording of the original cast and let the actors' interpretations and instincts drive our process and, hopefully, our offering to you. This was essential because the arresting subject material requires introspection and active listening from everyone who feels something along with each character in the moment. The soloists command the stage while their contemporaries give physical and transcendent support from the shadows or the rafters, with vigilance, helping them sing. I have enjoyed the chance to see this production unfold and hear each player sing their own fantasies and feelings many times and help them dive deeper into the rich company numbers. I find that while they may be singing from some isolated and broken hill, each of them shares a communal will—to come in from the cold. Even the seemingly evil adults end up singing along more than once. In The Bitch of Living they ask, “God, is this it?” Together they affirm—no—“this can’t be it.” The unity in this liberating score tells me there is hope in the future—bitter or sweet, graceful or stumbling.

John Stender ('12), Co-Music Director

Being the stage manager for Spring Awakening has been the single most humbling and awe-inspiring experience of my college career. Having the honor and pleasure of watching this show grow from a simple vision to the magnificent and mind-altering piece that it has become has inspired me to open my mind and soul to a part of me which had yet to emerge. I have had the privilege to watch the people involved in this production grow, evolve and transform themselves into loving, beautiful, free agents of their own bodies and minds and to embrace the freedom to play and to learn from themselves and from each other in such a way that I feel like a proud parent watching each of them soar to new heights with each passing day. Being a part of this production has allowed me to have my own awakening, becoming an open vessel which has room for change, exploration and growth and to willingly give all that I have for something bigger and much more expansive than myself.

Emily Adams ('12), Stage Manager
Luther College Theatre & Dance
2011-2012
Season
Invited to Tea
Directed by Amanda Hamp
Jewel Theatre, Center for the Arts
March 2, 3, 8, 9, 10

The Secret in the Wings
By Mary Zimmerman
Directed by Bob Larson
Jewel Theatre, Center for the Arts
April 27, 28, May 3, 4, & 5

Senior Project Presentations
Storre Theatre
Friday, May 11 (7:30pm)

Luther College Theatre & Dance
Department

Tom Berger
Jeff Dintaman, Head
Amanda Hamp
Jane Hawley
Lisa Lantz
Bob Larson
Alice Palmer